

NEW YORK CLIPPER

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THE JUDGE HELD HIS OWN.

BY GEORGE GREGORY GREGG.

"'Twas lately," said the old man, "that is, a while ago, I told you, pra'aps, a few days back—mought be a week or mo'—That Judge McGraw, afo' the waw, had a gift almost divine Of tellin' instantaneous the name of any wine. Or any beverage, so to speak, devised for man to drink. In less time than it tuck, Jawge, for a rattlesnake to wink. I tole you how we tested him, an' how I won my bet; Though the losers, I am grieved to say, aint never paid up yet. Well, another time we tried him in a less permiskus way. An' I'll not forget the circumstance until my dyin' day. One day we came together—plum dential the same's Had tested him afo', Jawge; so you need no list of names. We all had been invited to a dinner—lemme see—'Twas the Judge's birthday dinner, and the Judge was seventy-three. Well, sar, reason feasted thar that day; an' when the ladies riz, The Judge's wine began to hum an' scintillate an' fizz, An' thar was a flow of soul; for, Jawge, I tell you, Judge McGraw Could crack a rousin' joke, as well as wrastle with the law. Along todes night—at any rate, when we were bout half done With the drinkin' an' the speechin' an' the singin' an' the fun— Colonel Root he slips a bottle from his pocket, on the sly, An', tippin' us a wink from out the corner of his eye, Shoves the bottle sorter keerless todes the Judge, an' sez, sez he: 'Here's a diffint kine o' wine, Judge; it's a darker shade, I see.' The Judge he takes an' holes it up, an' looks it through an' through. For thar wasn't any label thar to intercep the view. Then Sam, the butler, drawed the cawk, an' the Judge a glass he poded. An' for a space of season thar was silence at the bode. 'That's Johannsberger, Colonel,' said the Judge, a kinder queer; 'Thar's only two mo' left, an' this is not the time of year. To drink it, Sam, how did you come to —' Sam was gone. 'One hundred francs a bottle,' said the Judge. Since I was bawn I never heerd as loud a laugh as Colonel Root let out, 'Cept a doubl'n-twisted chorus to a reel camp-meetin' about. 'Judge,' sez Colonel Root, he sez, when he ketched his breath, sez he: 'I bought that wine at Driscoll's place t' day at half-pass three. An' I paid a dollah for it.' Jawge, the Judge's face, I swar, Was — But he was too well bred to lose his tempah thar. He called Uriah. 'Ury,' in a quiet tone he said, 'Put the hawness onto Harry Clay, an' let him have his head. An' drive to Finch's Ferry. Bring Dan Driscoll here to me. Get back within an' honah, boy, an' you an' yourn are free.' Five miles an' back, an' the man he fetched, an' seven minutes to spar! Hit was rapid time—but Harry Clay was the son of a Eutaw mar; An' the boy that drove was a drivin' Jawge, for 'sometim' mo' than life. Hit was freedom for Uriah, an' his baby, an' his wife. The Judge was a power in the Forks, as you are like to know; An' Driscoll stood afore him with his face as white as snow. 'You sold some wine,' the Judge sez, 'for a dollah to Colonel Root; An' not the kine o' wine thar's made outen Alabama fruit. Tell me whar you got it, or I'll make things warm for you. The man hand down his shaggy head, an' his tremblin' lip turned blue. 'I bought it, Judge, of yo' niggah,' Sam, but I'll nevah do so no mo'. The Judge gave him jest one look, then said: 'Now you kin go.' Dan Driscoll went an' nevah came back; Sam was sent South an' day; An' I heerd that arter the waw he went to the Senate of loway. Uriah is prosperin' heah in the Forks with a hundred acres o' groun'. An' children an' children's children enuff to stock a county of your sex in producin' a perfect statue of a perfectly formed woman. Point me, if you can, to any who have inspired stone with almost life, with peerless beauty as the Venus de Medici, the Venus of the Vatican, the Greek Slave, not to mention others." "The examples are exceptional, and —" "The rule proven." "Yet if one could do so, —" "I should worship it, and long for the myth of Pygmalion to become true." The discussion ceased, but the feeling aroused by it did not. He had forgotten for the moment that Violet Manning was a sculptress as well as an actress, and particularly proud of and sensitive about her success in modeling and chiseling—had a very exalted opinion of her genius. But more than all to her was his love. For months they had been associated upon the stage, and acting parts where the text was most impassioned, and, though he loved her, passion was all-absorbing, could not brook delay, and she longed to have him breathe words that would make them one for life. It was late when they separated, and as she stood before her glass combing the long, silken, gold-brown tresses, with her dainty feet peeping from beneath the white robe of night, she gave utterance to her thoughts—thoughts burning and resistless. "What would I not do to perfectly win his love? Mine for him is idolatry. And can he not see that I am as beautiful as his wildest dream of the ideal? Has he not seen a sufficiency of uncovered form when upon the stage to satisfy him that no model ever raved over by sculptor excelled it? He worships marble when cunningly carved, unmindful of the greater loveliness when combined with the tinting of health and the life-blood coursing swiftly beneath the snowy skin; worships cold, unresponsive, unfeeling, soulless, mindless stone, that can give no embrace, no kiss, and is the mockery of passion." She paused, and her wine-dark eyes, long-lashed and eloquent, lighted with sudden vivid fires as a new thought was born in her brain and a new resolve within her soul. "No," she continued, "I will not try to unsex myself. The beauty and power of woman lies within herself, and no effort to the contrary can make her

"HOODMAN BLIND," THE LATEST LONDON, ENG., DRAMATIC SUCCESS.



more attractive. Love is to her as a religion. She is the priestess of the shrine, and what would she not do to win her king to kneel in devotion? And I will win him; will force him to acknowledge that I excel in staturesque perfection any inanimate stone, be it carved ever so deftly, and drink in from my lips alone the subtle magnetism of love that would indeed make his ideal a goddess." A few days later, when he complained that he saw very little of her except in professional life, that she seemed not only engrossed, but preoccupied, a strange but gratified smile played about her lips; for his words told of jealousy, the strongest proof of how the fires of love were burning. "Yes," she answered frankly; "but you will pardon me when you know you are the subject of my thoughts, are my inspiration. You remember our conversation, our discussion the other evening?" "Yes, and you are studying to astonish the world as Hamlet?" he questioned. "No—you were right. Woman has her own sphere, and should not venture beyond it. In her weakness lies her strength, and in her tenderness her glory." "Most certainly," he answered, applaudingly. "And love their mission?" "Yes. Even she born of the foam of the sea became his slave." The strange, pleased smile fitted for a moment around the sensitive, delicately cut mouth of Violet Manning, and her cheeks became glowing as rose-wreaths. His words had touched the finest-strung strings of her heart, and they responded as those of an Aeolian harp to the kissing breath of the Summer breeze. "But," he resumed, "if not preparing yourself for some grand masculine effort, why so much of seclusion?" "Very soon." "Have you forgotten your declaration that the hand of no woman could chisel a statue to compare with the work of man?" "I have not, and the truth of the assertion remains uncontroverted. Ah! I understand. I had indeed forgotten that your deft fingers modeled, and that one of the highest ambitions of your life was to perpetuate your fame in marble." "Even so," she answered in a voice so low, sweet and charged with expressive emotion as to thrill him as never before; "yes, and the same craving desire that made Pygmalion beg the boon of Venus is mine." "Love?" "The banishing of the coldness of the marble and the fervor of the living, passionate reality." "You conceived the idea from what I said?" he questioned almost eagerly, and, bending nearer to her, caught something of the mysterious incense that was burning upon the altar of her own heart. "I will answer after you have seen the statue," she replied, evasively. "When will that be?" "Very soon." "Then it is no sudden conception?" "The ultimate result may be—nay, I will be truthful; is; but the statue, as you will see it, is the growth of years. You worship the physical in womanhood, and shall see it in its highest and best glory." "According to your conception?" "According to the acknowledgment of all worshippers of art." "And when will that pleasure be mine?" "When finished and ready for inspection." "And my eyes shall be the first to gaze upon it?" "Yours, and yours alone," she answered with an emphatic promise he did not then comprehend, but later saw in all its fullness.

In another instant a more beautiful than any sculpture was within his arms (shrouded in a cloak placed conveniently near), and, with heart beating against heart, she told him all of how Art had hidden nature, snowy powder the rose tint of flesh and golden bronze of hair, and delicate lace passed as foam. "And, darling," he answered, giving and receiving such kisses as are only born within the heart of Love, "such form never shone in marble, and none is worthy the worshipping until, like yours, it is gifted with a soul."

"LUCK."

SOME OF THE IDIOSYNCRASIES OF THE PROFESSION.

WRITTEN FOR THE NEW YORK CLIPPER, BY BART SMITH.

"There, I told you so!" exclaimed one of a party of actors seated around a good fire in the sitting-room of their hotel. "I knew the Blank Company would go under, for they had Harry R. with them. He's a Jonah, as sure as fate." "Jonah—bosh!" exclaimed one inclined to be skeptical. "Don't believe in 'em." "Don't hey? Well, I know that Harry R. is gone. I was out West about seven years ago. Our comedian was taken ill, and we sent to Chicago for a man. Harry came on to us, and by mail the same day came a letter signed 'Ex-manager.' In big caps, saying that he sympathized with our company, that Harry R. was a Jonah, and that he would give us just the length of our roll to find it out; that two months before he had taken a company on the road with flattering prospects and a goodly-sized wad of money, had been told he had a Jonah in the party, was skeptical, party busted, money gone, thoroughly convinced as to Jonahism, and so laid all the blame on Harry. "Harry was a pretty good fellow, to all appearances, at the start, but his looks were slightly against him, although he was chock full of talent and very funny. He had squint eyes, with what the darkies call the 'evil twist.' We were doing a fine business until he joined us. The company was a strong one, our paper good, and our repertoire very catching. As soon as he came, though, all was changed. Where we had done a good business before, a terrific rain-storm, hail-storm or thunder-storm would cut loose, the elements seeming to conspire against us. Business went almost to zero, and despite our best and almost superhuman efforts to draw the people, we went from bad to worse. With a much-depleted exchequer came to the mind of our manager the warning of the ex-manager. Looking back over the past, he came to the conclusion that bad luck, if not produced by our supposed Jonah, had at all events come to us when he came, and he had stuck to us all the time he was with us. He determined to make a change, and sent Harry off instantly. The clouded skies cleared off, and the business began to boom again, the 'ghost' performed his interrupted walk, and we were correspondingly happy, and all firm believers in Jonahism. The same season two other companies had joined went to the wall, and when I saw last Summer that he had been engaged by the Blank Company I then prophesied that it would not last till the snow began to fly." "I don't know," said one of the oldest members of the party, "but what there is something in it. Folks will pooh-pooh at the idea of this or that being lucky or unlucky, but at the same time every human being under the sun is more or less superstitious, and the profession especially so. Next to them come the gamblers, they borrowing from the profession, as a general thing, their omens for good or evil. "I wouldn't go out with a party that rehearses on Sunday, for it is an old saying, and to my knowledge in many instances a true one, that 'Rehearsals roll around, and homeards they will sure be bound. I've seen it scores of times, so no party with Sunday rehearsals for me. "You've all heard of the unlucky thirteen. I would sooner stay at home and hustle for a season than go out with the finest party on the road, but numbered thirteen. Disaster will come to overtake them. If I find out that there are thirteen in any party I engage with, just so soon as I do find it out there will be only twelve, as far as I am concerned, for I quit right then and there. The same old theatrical saw says: "Disaster, destruction and death, I ween, Will speedily overtake the unlucky thirteen. I won't sit down to table with the same number, either. I may be foolish in my old age to believe such things, but I tell you, my boys, I've got lots of folks with me who believe the same way. "Whistling during a rehearsal is a bad thing to do, for, as sure as the sun don't move, you're whistling some one of your comrades out of an engagement. It is a bad law, in that it does not affect the whistler. He is the one who ought to be freed. "I know many of the 'bigger lights' of the stage who will stop instantly a rehearsal should one of the people on the stage commence whistling a chair round. They think if they go on with their rehearsal business will be bad. To raise an umbrella within the sacred precincts of the theatre will throw manager, star and company into confusion. It being a dead-sure sign of a fall-off in receipts. A coffin on the stage is also a dead-giver. A yellow clarinet in the orchestra will keep away the people and their shekels. Old John Robinson, the circus man, is the discoverer of this, and the sight of a yellow clarinet will open the flood-gates of his excellent English, interspersed with 'sheel,' (old style) and various feverish though not elegant adjectives. "A man with a lame leg, hump-back, nose awry, or any other deformity is looked on as a Jonah. But, again, to produce luck a hump-backed man, in his place that is not as a member of the company, said in the same kind of doggerel to be the object to seek. "To procure the best of luck. Let the hump be lightly tapped, not struck. "This is what is called 'touching the hump-backed man,' and to accomplish the feat many chances are run by devotees and believers in the Goddess Chance. "To sing or play music from 'Meg Merrilies' is considered one of the most doleful of signs, and is a never-failing harbinger of woe. The only way to prevent its action on yourself is to spit thrice into the air, stop up thy ears with thy fingers, and, with your left foot first, pace out a circle of fifteen paces, so advises the same authority. "To have a woman come first into the auditorium means a light house for that night, and I have known managers so firm in their belief in this omen furnished by him to buy the first ticket and enter the house as soon as the doors were opened. "It seems that nearly all the signs are evil ones, there being but few denoting luck; but, at any rate, after centuries of trial, the same old signs stand the same to-day as they did then. People may scoff, but you can bet that they will try to avoid doing anything that is supposed to bring ill-luck in its wake."

THEATRICAL RECORD.

SPECIAL CORRESPONDENCE BY TELEGRAPH AND MAIL.

Movements, Business, Incidents, and Biographies of the Theatrical, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, SEPTEMBER 22, 1885.

LATEST BY TELEGRAPH.

Special Reports by The Clipper's Correspondents of the Opening Night of the Week in Various Parts of the Country.

Reports of performances on Monday nights in the following places reach us by mail: Philadelphia, Brooklyn, Baltimore, Albany, Troy, Providence, Newark, Paterson, Hoboken and Jersey City.

Another "Nanon" Injunction the Only Novelty in San Francisco.

SAN FRANCISCO, Cal., Sept. 22. The past week did not produce any novelties at the theatres. The Sanger-Aldrich Co. continue in "My Partner" at the Baldwin. Mill Nobles following Sept. 28. Haverly's Minstrels remain at the Bush, the "Rag Baby" (Co. Daniels) coming Oct. 5. "A Prisoner for Life" is on still at the California, by the Rankin-Rial Co. The Grand is closed this week, but "Dark Days" is in rehearsal. "Nanon" was again done at the Tivoli 16, but an injunction once more interfered, and performances have been postponed until further notice. "The Mikado" is underlined.

First American Performance of "Featherbrain" a Success—"Vacation" "Lord Tatters" and "A Tin Soldier" Go Well in Boston, etc.

BOSTON, Mass., Sept. 22. The Museum was crowded last night. "Featherbrain" is very funny, though a "feeder" suggestive for Museum audiences. The action of the comedy went rather slowly. Blanche Thompson, as Featherbrain, scored a palpable hit. Chas. Kent, as the Portuguese lover, was very good. J. B. Mason appeared to advantage, but lacked dash. Jas. Nolan made another servant hit. I think the piece will draw nicely. Dan Maguinis, in "Lord Tatters," drew a fine house at the Park. His play is not remarkable in any particular, but the personal popularity of the star carried the thing along. Dan was accorded a grand greeting upon entering. At the end of the second act he was presented with an immense floral garland, and made a speech of thanks. Earle Remington appeared with success in song, "Irish, You Know." Chas. Drake had a very good character role. The Dais attracted a tip-top audience at the Globe. The boys all renewed their success of last season. "Hoy's" "Tin Soldier" was sent to the Bijou. The piece was presented with several new features and business, and was funnier than ever. Wilson and Powers made distinct hits, and Amy Ames duplicated her former hit as Violet Hughes. Wilson has a new topical song, "You'll get There, Just the Same." The Boston Theatre was largely attended, and "Around the World" went off nicely. The Howard and the Windsor opened up in fine style.

Accidental Fall from the Gallery to the Balcony—Death of John Conklin, the Cannon-Ball Performer.

ST. LOUIS, Mo., Sept. 22. The Meade Opera Co. at the Standard, gave the best representation of "Mikado" that has been seen in St. Louis, and showed something in the opera besides funny business. Lucille Meredith as Yun-Yun, Alice Galliard as Katisha, Francis Galliard as Nanki-Po, and W. H. Seymour as Ko-Ko, were well up in their parts. In fact, the opera made such a hit that an engagement was made with them for another week. McNish, Johnson, and Slavin's Minstrels packed the Grand Opera-house to the doors. Carroll Johnson's song-and-dance, Bob Slavin's comic business and the McNish act caught the boys. Muldoon and Mitchell were also well received. Pope's Theatre was so overcrowded in the gallery that a young man was pushed over the rail, falling on the heads and shoulders of two men in the balcony. One of them had four teeth knocked out, and the other was knocked senseless. The cause of the accident could not have been much hurt, for he got out of the way before his name could be learned. The wounded were sent home in carriages. Myra Goodwin presented "Six" to a light audience at the Olympic. Flora Moore had a fair house to see "Drummer in Petticoats" at the People's. Her singing and dancing were encored. Miss Brooklyn has sued Harry Lacey for one hundred and forty dollars and asked his baggage. The Casino was well patronized Sunday. George Beauchamp made a hit with his new song "Jigger Fighting Man," and Annie Hart is as great a favorite as ever. John Ray, Ed. Sheehan, A. C. Holmes, Paul Le Petit and P. C. Foy helped to make an attractive entertainment. John Conklin, the famous cannon-ball performer, brother of George Conklin, the lion-tamer, and Pete Conklin, the clown, died here Sept. 15, and was buried at Bellefontaine Cemetery 16.

Illness of Charles Walcott—Opening of Chalet Museum—Banquet Given Harry Sanderson by Brother Elks—Buffalo Bill's Bad Luck.

PITTSBURGH, Pa., Sept. 22. The openings of the various places of amusement last night were all flattering. At the Opera-house Evans & Hoey convulsed a very good sized audience in the "Parlor Match." Library Hall also held a large audience, who thoroughly appreciated C. W. Coudock in the "Willow Cope." Chas. Walcott was taken ill, and Manager Frank Bixby substituted for him as Hulka. The attendance at Harris' Museum was excellent, but George Hoots making a hit as the Widow in "Fun on the Bristol." Standing-room only was to be had at the Academy, and Pastor and the entire company scored hits. Last, but not least in point of attendance, was Chalet Museum, which had packed houses afternoon and evening. The opening was as successful as the most exciting could ask. A banquet was tendered Harry Sanderson by the Elks Sunday night, and passed off very pleasantly. Buffalo Bill's opening was not up to expectations, the attendance being very light.

A New Play—Roland Reed a Winner.

CHICAGO, Ill., Sept. 22. "Hearts and Handcuffs" was a success on the first night American presentation. There was scarcely even standing-room in the Chicago Opera-house, and at the end of nearly every act two or three recalls were given. This intensely sensational play successfully much depends on the staging. It was elegantly mounted here. Sheridan is drawing big houses to the Columbia to see him in "Louis XI." It is Sheridan's first appearance here in six years, and his reception is very flattering. Roland Reed plays "Humbert" instead of "Cheek," as per letter, and being a big favorite here, is coining money. Jolly little Lotta in "Mile. Nitouche" opened to only fair business at McVicker's. "Bunch of Keys" is filling Hooley's.

Washington Witnesses Two Spectacular Successes.

WASHINGTON, D. C., Sept. 22. "Clio" opened last night to a large and enthusiastic audience at Albion's. At Ford's Kralitz's time-worn "Black Crook" with gorgeous stage-settings had a good-sized audience. "Hazel Kirke" at cheap prices caught the masses at Herzog's Opera-house, the company being only fair. The Dime Museum, with Leonzo Bros. and trained dogs had a fair crowd. At the Theatre Comique a variety company of mediocre merit appeared before a poor audience.

A New Spectacular Play, "Satan's Judgment," Performed in Cleveland for the First Time.

CLEVELAND, O., Sept. 22. The Euclid was closed last evening. The sale is large for the Hess this evening. At the Academy Gus Williams in "Oh, What a Night!" opened to large audience. At the People's the spectacular play "Satan's Judgment" was produced for the first time last night to a large audience. The play has three acts and abounds in fairies, ghosts and demons. The plot is A. Bricktop's journey to the demon's lair, his adventures there and his rescue. It is a production of the "Bunch of Keys" and has, devoid of ballet, nice scenery. Specialties are introduced throughout the performance. The Museum was well attended.

Riley & Fay's Combination Capture the Crescent City.

NEW ORLEANS, La., Sept. 22. The Riley & Fay Combination opened Sept. 19 at Faranta's to over four thousand. The following night people were turned away, and last night the house was comfortably filled. The ceiling put in this summer has wonderfully improved the acoustics of auditorium, and even a whisper on the stage can be heard in the remotest part of the house. Riley & Fay will probably do a large two weeks' business. Lizzie May Uimer in "Dad's Girl" opened at Academy Sunday night to fair house, and had moderate one last night.

Reopening of Black's Theatre.

SPRINGFIELD, O., Sept. 22. A large and fashionable audience greeted Estelle Clayton in "Favette" at the opening of Black's last night. The house has been repainted and beautifully decorated, and on this occasion was beautifully decorated with flowers. The play as a whole was well performed. Miss Clayton being three times called before the curtain.

Wheeling Welcoming "The Mikado."

WHEELING, W. Va., Sept. 22. The Wilbur Opera Co. appeared at the Opera-house last night in "Mikado" to an immense house. At the Academy Alice Walton's Comedy Co. opened a week's engagement to medium business. The prospect for a successful engagement is good.

Rocheester Reports.

ROCHESTER, N. Y., Sept. 22. At the Academy the "Forty-nine" Company, headed by London McCormack, opened to large audience last night. "Danites" billed for week of Sept. 28. At the Grand "Prisoner for Life" had a fair attendance. The Casino had the usual large audience.

"Lost" in Cincinnati.

CINCINNATI, O., Sept. 22. On Sunday, "Lost" at Havlin's, hundreds were turned away, while the others had a large attendance. Last night all had good houses.

Indianapolis Jottings.

INDIANAPOLIS, Ind., Sept. 22. Estelle Clayton's date at the Grand in letter is an error, and she is not to appear there today, but last night. At English's, "Ivy Leaf" was given to a large attendance. Business at the Zoo was good, while the Museum had standing-room only.

An Opera Company Stranded.

AUSTIN, Tex., Sept. 20. Max Thomas' Opera Co., booked for opening season here Sept. 23, 24, stranded in Dallas 17. McIntyre & Heald's Minstrels open season 28, and stay 29.

The Backward Act.

WILLIAMSPORT, Pa., Sept. 22. At Academy last night people were turned away by T. P. & W.'s Minstrels.

THE ODD TRICKS.

CHICAGO, Sept. 21. Lattach Barlow, Wilson & Rankin for breach of contract in Milwaukee. Trial called for one week's adjournment. Firm called for one week's adjournment.

H. J. CLAPHAM. SARATOGA, N. Y., Sept. 22. California Minstrels turned away people last night. The performance was a success.

BUFFALO, N. Y., Sept. 22. Bunell's Museum had standing-room only last night. Ransome was the star.

LEWISTON, Me., Sept. 22. Lewis & Bristol's educated horses appeared here last night to a very large audience.

BROCKTON, Mass., Sept. 22. "Claire Scott" packed the People's last night in "The Child Stealer."

LAURENS, N. H., Sept. 22. Blair & Sargent's Co. played last night to full house.

HARTFORD, Ct., Sept. 22. There was standing room only at the American Theatre last night. Sid France opened.

CLEVELAND, O., Sept. 22. "Satan's Judgment" turned people away last night at B. C. Hart's Theatre.

BALTIMORE, Md., Sept. 21. Harris' Museum, where Ethel Tucker opened, was packed last night.

BOSTON, Mass., Sept. 21. "After Dark" turned people away last night at the Theatre.

EVANSVILLE, Ind., Sept. 22. Rice & Barton's Minstrels opened here last night and created a furor.

CINCINNATI, O., Sept. 21. Harris' Museum was packed to night by Gorton's New Orleans Minstrels.

TOKYO, O., Sept. 22. Helen Adell's Co. in "Moths" drew largely and pleased at the People's Theatre last night.

HARRISBURG, Pa., Sept. 22. Lester & Allen's Minstrels last night turned five hundred off 7. The show was a great success.

AGATHA Singleton plays another week here, having had crowded houses so far.

PHILADELPHIA, Pa., Sept. 22. Moore and Vivian, in "Our Jonathan," opened here last night to all the People's Theatre could hold.

ST. LOUIS, Mo., Sept. 23. McNish, Johnson & Slavin's Minstrels opened at the New Grand to night to \$1,500, the largest minstrel-house known in St. Louis.

BRIDGEPORT, Ct., Sept. 23. Gray & Stephens played last week to largest business ever known here. They had 12,000 people on the week.

MAINE.

Portland.—At the Portland Theatre Annie Pixley will present Sept. 23, for the first time in this city, "Eily." On 25 and 26, Kate Claxton's Co. will play "Called Back." D. J. Maguinis, under E. C. Swell's management, successfully presented "Lord Tatters" 9 and 10, to good houses. Tompkins Hoyt & Thomas Co. played "Tin Soldier" 11 and 12 to large audiences. Booked for Howard Specialty Co. Oct. 2 and 3, Charlotte Thompson 7 and 8. At the Bijou, Lewis & Bristol's Educated Horses have drawn good houses at every performance the past week. At the City Hall the opening entertainment in the Stockbridge course takes place Oct. 9, with the Boston Ideal Opera Co. (reorganized in "Girards").

Bangor.—At the Opera-house business has been a little quiet the past week, the only attraction being Murray and Murphy with "Our Irish Seats" and they had the pleasure of seeing every seat in the house occupied. Dorot's music hall, coming. Theo. Thomas' Orchestra concert Oct. 5, the price of seats is fixed at \$1.00. Chas. Guinness Co. are playing "Peck's Bad Boy" in the small town in this vicinity.

E. P. Burnham gave an exhibition at Union Hall last night, but the performance did not merit the patronage it received, as the house was packed.

GEORGIA.—(See Page 437.)

Macon.—Lizzie May Uimer appeared at the Academy Sept. 19 in "Dad's Girl," she was received by a fair audience.

Atlanta.—Mr. and Mrs. Geo. S. Knight will appear in "Over the Garden Wall" at the Olive's Opera-house Sept. 23. It will be Sophie Worrell's first visit here since changing her name. Lizzie May Uimer, only fairly supported, gave "Dad's Girl" to large audiences material evening of 12. O. B. B. "The Professor" attracted full house 18, 19, the matinee 19 being equally well attended. "Tally-ho" Co. comes 25 and 26, "Black Flag" 28 and 29.

BRITISH COLUMBIA.

Victoria.—Only J. Farmer's Daughter" will open the New Victoria Theatre Sept. 28. They play four nights, and sail Oct. 1 direct to San Francisco, where they have a four weeks' date in and around "Prison" under Harry Deakin's management.

ALPHABETICAL ROUTINGS.

See To insure insertion, routes must be mailed so as to reach us not later than Tuesday morning.

DRAMATIC COMPANIES.

"Alone in London"—Brooklyn, N. Y., Sept. 21-26, Williamsburg 28-Oct. 3.

"A New Dark"—Hedley's Co., Sept. 21-Oct. 11, "Around the World," etc.—Boston, Mass., Sept. 21-Oct. 3.

"A Bunch of Keys"—Sanger's—Chicago, Ill., Sept. 21-26, Cincinnati, O., 27-Oct. 3.

"A Russian Honeycomb"—N. Y. City Sept. 21-26, Argonauts of 49—Paterson, N. J., Sept. 26-Oct. 3.

"A Tin Soldier"—Boston, Mass., Sept. 21-Oct. 3, Atkinson's "Peck's Bad Boy"—Baltimore, Md., Sept. 21-26, Washington, D. C., 28-Oct. 3.

Atkinson's, Mendon—Knoxville, Tenn., Sept. 21-26, Minneapolis, Minn., 28-Oct. 3.

"A Rag Baby"—No. 1—Leadville, Col., Sept. 24, Pueblo 25, "A Rag Baby"—No. 2—Burlington, N. Y., Sept. 24, Burlington 25, Montreal, Can., Sept. 24-Oct. 3.

"A Wife's Honor"—Chicago, Ill., Sept. 27-Oct. 3, Akerstrom's, Little—Hartford, Ct., Sept. 21-26, South-brain's, 28-Oct. 3.

Almeida's—Toronto, Can., Sept. 28-Oct. 3, "A Brave Woman"—Buffalo, N. Y., Sept. 24-26, Erie, Pa., 28-Oct. 3, "A Brave Woman"—Buffalo, N. Y., Sept. 24-26, Erie, Pa., 28-Oct. 3.

"A Little Rock"—A. K. 25, Fine Bluff 30, Hot Springs Oct. 2, 3.

Bandman's, Daniel E.—Philadelphia, Pa., Sept. 28-Oct. 3, "Candy"—E. J. 28-Oct. 3, "Candy"—E. J. 28-Oct. 3, "Candy"—E. J. 28-Oct. 3.

"Broadwinner"—Brooklyn, N. Y., Sept. 21-26, Baltimore, Md., Sept. 21-26, "Broadwinner"—Brooklyn, N. Y., Sept. 21-26, Baltimore, Md., Sept. 21-26.

Blair's, Sargent's—Laconia, N. H., Sept. 21-26, Suncoke Oct. 2-3.

"Bluff"—Rochester, N. Y., Sept. 24-26, Syracuse 26-28, Albany 30-Oct. 3.

Bishop's, Frances—Boonville, Mo., Sept. 25, Sedalia 26, Kansas City 28-30, Topeka, Kas., Oct. 1, Atchison 2, 3, another route—St. Paul, Minn., Sept. 24, Atchison 25, Lawrence 26, Lawrence 30, Emporia Oct. 1, Wichita 2.

"Black Crook"—Kralitz's—Washington, D. C., Sept. 21-26, Baltimore, Md., Sept. 21-26, N. Y. City, Sept. 21-26, N. Y. City, Sept. 21-26.

Beave Dramatic—Princeton, Ill., Sept. 21-26, Avon 28-Oct. 3.

Bijou Theatre—Coal Valley, W. Va., Sept. 21, St. Albans 26, 28.

Bijou Theatre—Flomerville, N. Y., Sept. 22-26, "Bijou Theatre"—Flomerville, N. Y., Sept. 22-26, "Bijou Theatre"—Flomerville, N. Y., Sept. 22-26.

Red Wing 26, St. Paul 28-30, Minneapolis Oct. 1-3, "Rock's, Fred"—Detroit, Mich., Sept. 21-26, Ann Arbor 28, 30-Oct. 3.

"Black Flag"—J. L. Gosselin—Savannah, Ga., Sept. 24, Augusta 25, Atlanta 26, 28, Birmingham, Ala., 30, Montgomery Oct. 1, Mobile 2, Sept. 28-Oct. 10.

Barbour's Dramatic—Des Moines, Ia., Sept. 28-Oct. 10, Coghlan's, Rose—N. Y. City Sept. 21-26, Providence, R. I., 28-Oct. 3.

Carroll's, The—N. Y. City Sept. 21-Oct. 3, Crocker's, Josie—Omaha, Neb., Sept. 21-26.

Crossen's, "Banker's Daughter"—Marblehead, Mass., Sept. 28-30, Springfield 28, Morristown, N. J., 29, "Candy"—E. J. 28-Oct. 3, "Candy"—E. J. 28-Oct. 3, "Candy"—E. J. 28-Oct. 3.

Harrisburg, Pa., Sept. 21-26, Alexandria, Va., 2, Fredericksburg 3, Chantrel's, Henry T.—Providence, R. I., Sept. 21-26, N. Y. City, Sept. 21-26.

Clayton's, Estelle—Indianapolis, Ind., Sept. 24-26, Louisville, Ky., 28-Oct. 3.

"Clio"—Campbell's—Washington, D. C., Sept. 21-26, Baltimore, Md., Sept. 21-26, N. Y. City, Sept. 21-26.

Clifford's, Edwin—Pawnee City, Neb., Sept. 21-26, Compton's, Nelson—Union City, Ind., Sept. 21-26, Marya Oct. 2-3.

Coudock's, C. W.—Wheeling, W. Va., Sept. 25, 26, Akron, O., Oct. 2.

Curtis, M. B.—Cincinnati, O., Sept. 20-26, St. Louis, Mo., 27-Oct. 3.

Curtis, M. B.—Cincinnati, O., Sept. 20-26, St. Louis, Mo., 27-Oct. 3, "Curtis, M. B.—Cincinnati, O., Sept. 20-26, St. Louis, Mo., 27-Oct. 3."

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At Redmont's

on. The author has four important characters in his work, viz., Hortense Le Verriere, an heiress; Virginia Ray, adventuress; Clarence Winthrop, betrothed to Hortense, and Charles Stanley, her cousin. Each part was sustained in the most

ceptable manner, and the play was put on with the care and attention to detail characteristic of this house. Miss Gray can expect to meet with success as Hortense. The spectacular will reign at Albion's this week in the presentation of Campbell's "Clot." Next week "Peck's Bad Boy," "Ford's Orphan House,"—"The Black Crook" will give this week by the Kralfys. The novelty attractions to be introduced consist of the Herberts, the Martens Family, Duncan the ventriloquist and the Jersey Guards.

HICKER'S SUCCESS HOUSE—Manager Hecroft has arranged for a new production by Harry Parker's Company. "The Black Crook" is an emphatic decision in favor of earlier prices, the place being crowded every night.

THEATRE COMIQUE—The next week, this week the Girards continue, with a varied and interesting programme, introducing some new people.

VIRGINIA.

Richmond.—Ada Gray opened a two nights' engagement at the Richmond Theatre Sept. 21, playing "The Black Flag" and "Hortense." "Blind Tom" will follow 23. The "Black Flag" Co. closed 19, and are greeted with crowded houses during their stay. Ford's "Mikado" Co. are underlined for 23.

THEATRE COMIQUE.—Business continues to increase. Manager Pitman promises some novelties the near future.

LYNCHBURG.—The "Black Flag" Co. Sept. 14 a fair house, but the best show of the season so far. Mr. and Mrs. George S. Knight, in "Over the Garden Wall," Sept. 15, a fair house. "25, Ford's "The Mikado" Co. Ward and Let. J. H. Huntley & Belle Gilson's Dramatic Co. 9, 10, — The Hill City Rink was opened for the season, and is doing a good business. The "Black Flag" Co. Sept. 16, a fair house. For twelve years, appeared at the Opera-house Sept. 17. One of the largest audiences since the opening greeted him. Tickets sold at a premium. The Bijou Opera Co. is billed for Sept. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1894.

ALEXANDRIA.—At Lannon's Opera-house Company "H. D. Co. played Sept. 17-19 to good houses. On Sept. 20, 21, 22, the Bijou Opera Co., 23, Bijou Theatre Co., 24, 25, 26, 27, 28, 29, 30, 31, 1894.

BARKER'S "Hazel Kirke" Co.

KENTUCKY.

LOUISVILLE.—At Macauley's Theatre, for three nights, commencing Sept. 21, "The Mikado," by J. W. Evans & Co.; for last three, the " Ivy Leaf" Co. Janssen & Hoy closed 19 to a week of unprecedented success. The houses were packed from top to bottom.

HARRIS' MUSEUM.—For week commencing 21, Draper's "Uncle Tom's Cabin" Co., Gorton's Minstrels played to "Standing room only" last week.

MASONIC TEMPLE.—For three nights 24, Dan Sullivan's "Capital Prize." Tony Pastor closed two nights 15 to fair and good.

THEATRE.—The "Black Flag" Co. continued to good business during the balance of the week.

NEW GRAND.—For week of 21-26: Oliver and Dearling, Tommy Adams, Delvin and Mulally, Ida Floss.

nce, Cunningham and Currah, Louise De Luis, George Mountain Choir and Thos. J. Ripley.

GRAND CENTRAL:—For week commencing 21:—Gertha Marshall, Kitty Reynolds, Morris and Avery, Phaeon and Finnegan, Gas. A. Grear. Business has been good.

DORIS shows her 25.

JUGGARS, formerly with the Old World Gem Co., will be at the New Grand next week.

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NEBRASKA.

Omaha:—At Boyle's Opera-house Patti Ross, commencing Sept. 23, and matinee 26; J. T. Raymond 28.

WOOD'S MUSIC AND THEATRE:—Joan Crocker, id "The Girl of the Year," will be the attraction in the theatre week of 21-26. No change in the museum department. The attendance was fair for the opening week.

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Beatrice:—The Gleason Theatre Co. closed a good week here Sept. 12. During the third act of "Hidden Hand" the night Fred H. Wheeler, who was playing Wool, without explaining his action walked off the stage and refused to finish his part. The curtain was rung down, the audience dismissed and money returned at the door. Mr. Wheeler was at once discharged, whereupon the company returned to go farther with the company. They opened at Western 14, where they were joined by Ada Burton and Edwin Place, A. B. Le Roy and Etha Mizner join later.

Lincoln:—At Funk's Opera-house the Theatre Nobles

opened the season in "Love and Law" Sept. 11, 15, and 19, and "The Bachelor" Sept. 16 to 18. After being closed three weeks this week accounts for the large business done. Smith Russell presented "Pellix Meukitch" to a large house Sept. 17, and played it also 18, 19. Geo. C. Min cancels 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837

to give a poor entertainment to light business. The new orchestra of the Masonic take a benefit 24, which some of our amateurs participate
 "Devils Auction" Co. are to play at the Grand Opera-house Oct. 1, 2, 3 and matinee The Park Theatre will give a grand performance of the good show with J. C. Murphy's Co. in "Billie in the Tropics." This week, Mlle. Alcega's French Celebrator troupe
 Frank E. Lomas, formerly of Kansas City, has nicely attended the Olympic Theatre, corner of Sixth and Union streets, where he will open a family theatre with prices to suit the times—15, 25 and 50 cents. F. The opening attraction he has secured Owen Fawcett's "Big Bonanza," which will initiate the enterprise 28-1. The same company will give a grand performance at the resort. The Bethel House and Theatre of Columbus, Tenn., changed hands 7, May & Dodson becoming its owners, and will be under the present management until the lease expires

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WEST VIRGINIA.—(See Page 437.)

Wheeling.—At the Opera-house Tony Pastor Co. played to a crowded house Sept. 19. The Allen Opera Co. in "The Mikado" 21, Lester & Allen Minstrels 23 and C. W. Coudlock's "Willow Cops 24 and 26 At Charley Shay's Academy of Music Piskers & Richardson's Comedy Co. in "Peckinpaw's Follies" 25, "The Bachelor" 26, "The Bachelor" 27, "The Bachelor" 28, "The Bachelor" 29, "The Bachelor" 30, "The Bachelor" 31, "The Bachelor" 32, "The Bachelor" 33, "The Bachelor" 34, "The Bachelor" 35, "The Bachelor" 36, "The Bachelor" 37, "The Bachelor" 38, "The Bachelor" 39, "The Bachelor" 40, "The Bachelor" 41, "The Bachelor" 42, "The Bachelor" 43, "The Bachelor" 44, "The Bachelor" 45, "The Bachelor" 46, "The Bachelor" 47, "The Bachelor" 48, "The Bachelor" 49, "The Bachelor" 50, "The Bachelor" 51, "The Bachelor" 52, "The Bachelor" 53, "The Bachelor" 54, "The Bachelor" 55, "The Bachelor" 56, "The Bachelor" 57, "The Bachelor" 58, "The Bachelor" 59, "The Bachelor" 60, "The Bachelor" 61, "The Bachelor" 62, "The Bachelor" 63, "The Bachelor" 64, "The Bachelor" 65, "The Bachelor" 66, "The Bachelor" 67, "The Bachelor" 68, "The Bachelor" 69, "The Bachelor" 70, "The 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DAKOTA.

Fargo.—At the Opera-house the Catholic Festival will be held during the week of Sept. 21. The number of seats for "The Private Secretary" is unusually large. At the Palace Rink a stage has been erected and a military drama, "Enlisted for the War," will be given by local amateurs 21, 22 and 23.

23. As the National Encampment of the Territorial Militia is to be held in Fargo week of 21, the business will undoubtedly be good..... the Coliseum, remaining week of 21: Nellie Nevill, Alice Evans, Thos. Galvin, Della Amme, Cora Alwood, Billy Wilson, W. H. Davenport and the regular stock.....At the Odeon, opening 21: Almon and Kent.

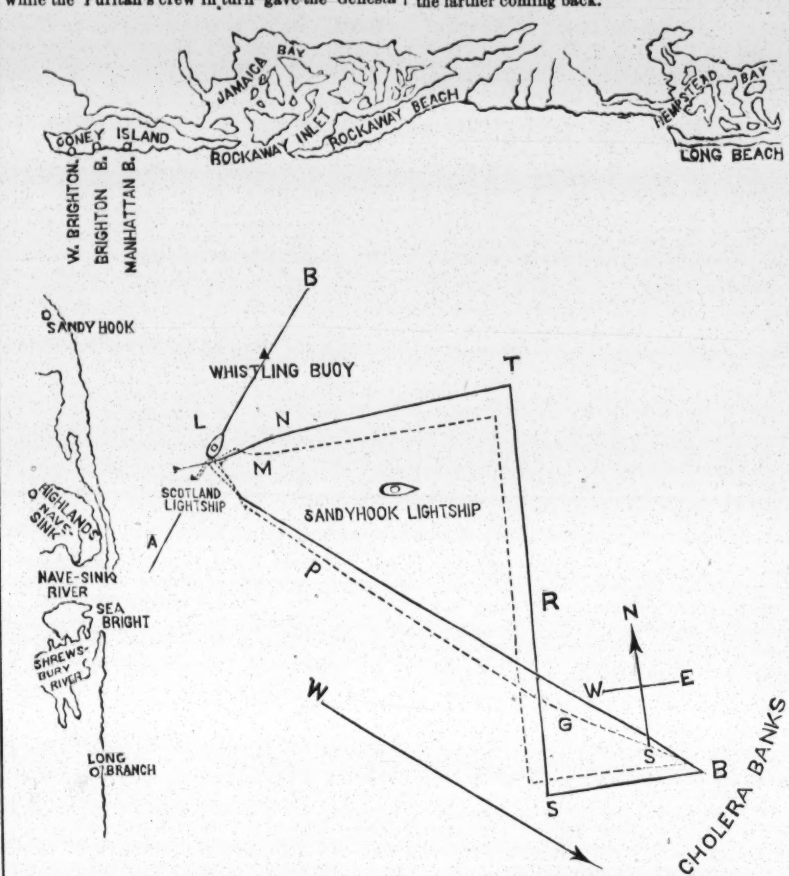
Elgin.—At Du Bois' Opera-house Denier's Pantheons Co. is billed for Sept. 23. The supporting Company of Clara Morris presented "The Rajah" here 15 to a large audience. The play failed to please. Patty Stewart's "Two John's" Co. will be with us Oct. 2, followed by

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. The right edge of the page is dark, suggesting the binding or the edge of the book. There is no text or other markings on the page.

The Yankee Sloop Again Victorious.

SPECIAL TREASURY-AGENT KEEFE made a seizure in Chicago, Sept. 19, of a lot of lacrosse bats which were manufactured in Canada, and which, he claimed, were smuggled over the line. The bats, he said that he found that the bats were manufactured at Caughnawaga, near Montreal, Canada, and that they were sent by Lawrence River to St. Regis, an Indian settlement, thence to Grandburg, and from there to Brasher on a railroad, and that they are sold by express to various parts of the country.

The Eighth Regiment Athletic Club have elected the following officers: President, First Lieut. H. DeWar; secretary, Ordnance sergeant P.



base, who filled Miller's place acceptably. There was quite a "kick" made by the Pittsburghs against

ably delayed in making his appearance. Pitt-

	B.	P.	R.	O.	A.	P.	B.	P.	R.	O.	A.	P.
Brooklyn, 3b.	4	1	1	2	0	Pittsburg, rf.	4	0	0	1	0	0
Swartz, 1b.	4	1	1	2	0	Whitney, ss.	4	0	0	1	0	0
Phillips, lb.	4	0	2	1	0	Smith, 2b.	4	0	0	1	3	0
McVey, 3b.	4	0	2	1	0	Math, 1b.	4	0	1	3	0	0
Smith, ss.	4	0	0	4	0	Miller, c.	3	1	0	2	1	0
Porter, p.	4	0	0	1	1	Morgan, p.	3	0	0	2	1	0
Totals	36	3	6	27	24	Totals	31	6	27	13	1	0
Earned run, 1.00.	0	0	0	0	0	Earned run, 1.00.	0	0	0	0	0	0
Base on errors—B, 1; Pittsburg, 2.	0	0	0	0	0	Base on errors—B, 2; P, 5.	0	0	0	0	0	0
Strike out—B, 2; P, 5.	0	0	0	0	0	Strike out—B, 2; P, 5.	0	0	0	0	0	0
Wild pitch—B, 1.	0	0	0	0	0	Wild pitch—B, 1.	0	0	0	0	0	0

Phillips, I. b.	1	4	4	0	Eiden, H.	4	0	0	1	0
Harrison, J.	5	0	2	0	0	Wolfe, R. J.	4	0	0	2
Phillips, J.	5	0	2	0	6	Carroll, C.	3	0	0	7
McVay, C.	5	1	5	3	0	Maun, C.	3	0	0	3
Seawell, J.	4	1	0	1	0	Scott, H.	3	0	0	7
Quinn, J.	4	1	0	1	0	Kemp, J.	3	0	0	0
G. Smith, ss.	4	1	2	1	3	Morris, P.	3	0	0	8
Terry, C.	4	1	1	1	0					
Brooklyn	2	0	3	0	0	Totals	31	2	6	37
Pittsburg	3	0	1	0	1					
On base—Brooklyn	4	0	0	0	0					
On base—R. S. Struck out—R.	7	7	P.	4	Umpire					
Daniels. Time, 1:55.										

Metropolitan vs. Louisville.

The Metropolitan scored their sixth victory over the Louisville Club Sept. 17 at the Polo Grounds. May's wild pitching and the inability of the Louisville catchers to support him, through their injure had been the cause of the defeat. May's wild pitching was injured in the sixth inning and Hecker took his place, while Kerins and Wolf alternated as a catcher.

METROPOLITAN.	T.	R.	B.	O.	A.	E.	LOUISVILLE.	T.	R.	B.	O.	A.	E.
McVay, C.	4	1	1	2	0	0	Wolf, R. J.	4	0	0	0	2	3
Rosenman, C.	4	1	1	2	0	0	Mack, Zb.	4	0	0	0	2	2
Orr, I. b.	4	0	0	0	0	0	Kerins, I. b. r. f. c.	4	0	0	1	5	1
Quinn, J.	4	0	0	0	0	0	Stracy, C.	4	0	0	0	3	3
Foster, Zb.	4	1	2	1	3	0	Reclusa, A.	4	1	1	1	1	1
Hank'son, Zb.	4	1	2	3	1	0	Strauss, C.	3	0	0	6	0	0
Reisel, G. r. c.	4	0	1	9	4	1	Mackrey, I. b.	3	0	0	1	0	0
Lenné, H.	4	0	0	0	0	0	Hecker, I. b.	3	0	0	0	3	0
Lynch, P.	4	0	1	0	8	0	Mava, P.	3	0	1	1	8	0
Holbert, I. b.	3	0	0	0	0	0	Hecker, I. b.	1	0	0	5	0	0
Metropolitan	0	0	0	0	2	0	0	0	0	0	0	0	0
Louisville	0	0	0	0	0	0	0	0	0	0	0	0	0
On base—Metropolitan	1	0	0	0	0	0							
On base—L. S. Struck out—L.	8	8	M.										
Umpire, Connell. Time, 2:10.													

The last game took place Sept. 19, the home-team scored a seventh victory over the series. Ramsey was pounded all over the field the men

2 earning seven of their nine runs. Roseman made
3 a home-run in the ninth inning. Lynch was b

[illegible][illegible]

3	Houck, as c.	5	0	2	1	0	O'Rourke, c.	5	5	3	1	6	2
3	O'Brien, as c.	5	0	2	1	0	O'Neil, if c.	5	5	1	1	0	1
3	McGinnis, as c.	5	0	2	1	0	McGinnis, if c.	5	5	1	1	0	1
3	Conroy, 3b.	5	0	2	1	0	Welch, of c.	5	5	1	1	3	0
3	Fowell, lb.	5	0	1	0	0	Caruthers, p.	5	2	2	2	2	0
3	McGinnis, as c.	5	0	2	1	0	Nicol, if c.	5	5	1	1	0	1
3	Vinton, p.	4	2	2	0	2							
3	Totals.	5	6	14	24	11	Totals.	4	15	12	17	15	5
3	St. Louis.	0	0	0	0	0	St. Louis.	0	0	0	0	0	0
3	Earned runs—Athletic.	4	4	8	14	8	Earned runs—St. Louis.	4	4	8	14	8	8
3	St. L. 7.	4	4	8	14	8	St. L. 7.	4	4	8	14	8	8
3	St. L. 2.	4	4	8	14	8	St. L. 2.	4	4	8	14	8	8
3	St. L. 2.	4	4	8	14	8	St. L. 2.	4	4	8	14	8	8
3	The Athletics retaliated by badly beating the St. Louis Sept. 17. McGinnis was hit hard and often by the Athletics, but he was not only able to get out of the run on account of "battery" errors. Matthews was very effective, except in the third inning, when he was hit. St. Louis scored three earned runs off him, Welch then driving the ball over the left-field fence for a home-run. Remarkable catches were made by Conroy and Stricker.												
3	ATHLETIC. T. R. R. O. A. E.	ST. LOUIS. T. R. R. O. A. E.											
3	Revey, cf.	5	2	0	0	0	Gleason, as.	4	1	1	1	4	
3	Leahy, 1b.	5	2	1	0	0	Revey, cf.	5	2	0	0	0	
3	Coleman, 1b.	5	2	1	0	0	Reynolds, 3b.	4	1	1	1	3	
3	Houck, as c.	5	3	0	0	0	McKinstry, lb.	4	1	0	1	5	
3	Leahy, 1b.	5	2	1	0	0	McGinnis, as c.	4	0	0	0	0	
3	Conroy, 3b.	5	2	1	0	0	Conroy, 3b.	4	1	1	1	3	
3	Conroy, 3b.	5	2	1	0	0	Fouts, if c.	4	0	0	0	0	
3	Fowell, lb.	5	0	0	0	0	McGinnis, p.	4	0	0	0	0	
3	Totals.	5	12	2	1	0	Totals.	4	7	2	2	1	

on	Stricker, D. 5	0	1	3	1	0	Nicol, H.	4	0	1	1	0
l-	Mathews, p. 4	0	1	0	1	0	Drissel, c.	4	0	0	1	3

[illegible]

THE END OF THE SEASON.

WRITTEN FOR THE NEW YORK CLIPPER,
BY W. R. BARRETT.

The seaside revels are o'er,
The spas with guests untroubled,
From bubbling brine and bubbling springs
Return in crowds, the "bubblers."
The gay mammas have had enough
Of all the kinds of "waters."
The gay papas at too and blintz
Have been sufficient martyrs,
And of flirtations quantum suff.
Have had their ducks of daughters.

We welcome home our social cream—
We of the skin-milk classes—
For dear to us is the sea breeze,
As to the flies molasses.
Fair ladies, of your triumphs tell—
How all the men adored you,
Of countless youth you liked full well,
Of golden calves who bowed you,
And married men who owned your spell,
And when you sang encircled you.

Refresh the poor can't get away
With spa and seaside scandal,
Show up each Janus-faced coquette,
Of human moths the candle;
Mention who were the choicest sets
Of jewels rich and rare, oh!
Who staked what genuine blues in
der rouge-et-noir faro;
And who among the "ladies' pets"
Was prima-mo-caro.

To flirt all summer caged in town,
Such puerile little-tattle
Is sweeter than to infant ears
The music of a rattle.
The tale on such untraveled brain
Acts as a verbal toddy;
They vow to do the Springs the main,
Next year as well as "boddy."

Oh! when will feather-headed girls
Eschew such false excitement,
When learn to prize those joys of home,
For woman's chief delight meant;
Who so from fashion stands apart
No real enjoyment misses,
Since empty worldlings have no heart,
Nor know what genuine bliss is.

Better than all their feasts, Love's carte
Of "bread and cheese and kisses."

ON DER GREEN CAR.—No. 13.

WRITTEN FOR THE NEW YORK CLIPPER,
BY COOTY GOOT.

Any von vood imagine, judging by der number of
beebie in front of der Union-square Theatre a leetle
while ago, dot actors as a rule always remain in New
York during der Summer. As a rule, dey do, and dey
can't help it. Dey vas no glass of beebie dot vood
sooner fly to der watering place, lounge about on
der veranda, squish der fessle, musquido, drum
on der hotel barlor piano, varie a dart diddy or
gargle der feet in der surf dis self-same mob
of legitimates and fakers dot we would pass ebery
day last Summer. Ad der dime der whales were
dressed and easily cabotured, evey von dot didn't
burn gas or candles used to purt lamp oil. Der de-
mand growed greader and der whales growed
sharper, and now a whale vas a guriotidy. Nature
however had anticubated drouble, and like der
"den wise wirtsins" had filled der tanks away down
in der bowels of der droum mit any quantity of
oil, and dere led id lay undil some shmarley bore
shood shtrick id. Some shmarley did, und out id
gushed, and it vood hafe lasted undil all
eternidly bud der dudes got using id on der
hair, und booty soon der vells run dry. Nature
came to der rescue vonce more. She foresaw
in der names drough Benesylvania dot der
"oil circuit" couldn't last forever, und she un-
corked her Jersey lightning and pud id indo
der conk of some shmarley feller like Edison dot
here vas oil dot "oil right" (horse-shesund) and
vond fixed up mit a brocker wick as an electric light
vood last as long as dere vas some von to turn der
grank and grind id out. Bud der Lord hell der
dude dot puds any id on his hair. Der vind vill
nod "plew drough his viskers" of he anoids dem
mit any id dot bonade. Vell, now id may pe dot
Nature had something to do also in making and
puding dot mol of "jays and gawks" in front of
der Union-square Theatre evey day. Bud I hade my
douds about id. Yed dere dey vas, und dey pocked
up der sidewalk und dey keeb on coming, doo. Dey
lie in wait for all "der kibbly" dey kin "hit" for
enuff to pay breakfast mit or a show of ferbacker or
a glass of lager. Vell, dere vas some von dot took
lager und dey see id on der counder dey don't be-
leaf in id's reality und seem to doud id's oxistence.
Dey vood say of dey vas real actors und hade
efer heard der lines:

"Vas dis a lager dat I see before me,
Der hade toward my hand? Come, let me blutch
dee!"

Don't imagine dot I mean to infer der vas no
actors or oder goot men around Union square,
und dot dey vas all shcaltyvays. No, indeed, some
of der best men dot live vas around der day a der
day and vas drying "to book on." A goot many
"old dimers" go dere, bud der day of usefulness
vas over, der managers dink, und dey vandars
home to wait for der last bell to ring down der
curtain of der lines.

"Gashed mit honorable shears,
Low in glory's lap der dey,
Dough day fell, dey fell like shidars,
Shidreaming shblender drough der shky."

Some of "der brofesh" vas hid away ad Long
Branch, Long Island Sound, Connecticut, New
Jersey, Roslon Harbor, Maine, up-der-Hudson,
Mound Clemens and so 40; vile a few vas on der
oder side und vas "blating lay" und vund der
Albs or blating der accordeon der der black vaters
of der Rhine.

"Der river Rhine, id is vell known,
Does vash youn idy of Cologne,
Bud dote mit, nymphs' vat bowder divine
Shall henceforth vash der river Rhine?"

Bymby dey begun to gadder ad der different
deadres for rehearsals und dey shkild along on
der different railroads und shdop at der same well-
known "Lind shdams, ad der same queer
noids, meet a same glerk behind der counder,
with der same diamond (p) bin, occupy der same old
dingy bed-room, lighted by der same ill-shmelling
kerosene lamp und be keb awake by der same
family of bedbugs, only younger, fresher und
blood-dirsider. Dey did down for breakfast on
der same badly-cooked liver, ad der same old
shaky duple, mit der same old solled duple-
cover on id und der same frousey, red-headed
shladieru skibbling round id, shblinding der same
muddy comboud, dey hade der same nerf
to call coffee down der back of der necks,
und inshead of abolishing, id dem dot der
girls (p) in der dining-room vood like a few
"coump" for der shdop. Dey vell after dassing der
kouply "of dot's coffee bring me tea, und of id's
tea bring me coffee." Dey're doid by der same red-
nosed landlord dot der reason dey didn't hade pie
for dinner vas because dere vas no pie in der
contract. Outside on der biazza vas der same town
considable mit der same "prush" on his chin, und
der same "hooked" cane hanging on his arm, vail-
ing mit a summons in his same linen duster
becked to addich der baggage a minute pe-
fore der train shdarts. Der law brovies for
effyvon bud der boor unfortunate actor, und bro-
caded him, doo. A carman's tools vas car-
nood be levied upon; a mechanic's tools vas ex-
empt; a family's bed, 6 plates, 6 knives und fork,
und so ad und so on, vas der own, bud God held
dis boor devil of a professional, no madder if he vas
actor, minstrel, sawdust-hobber or vot he vas,
Conspicade Jeffkins, or Shnooks or Shbedbins gids
his hooks on his tie-box or gripback. Of you vant
to found out any of der leetle details connected
mit "man's unhumanity to man" go ad ask some
"cully" und he vill told you:

"He cood a dale unfoid, whose brighead vord
Vood harrow us dy soul, freeze dy young blood,
Make dy two eyes, like shidars, shdart from der
spheres."

Dy knodded und compined locks to bart,
Und each bardicular hair to shdood on end,
Like quills upon der freddy durtendee.

I like vonce on a vile ven I'm "off on der road" to
old Tze beider like to libid a bipe in der dressing-
room tent und hear der old-dimers relate der ex-
periences. I like to hear dem go ofer der old ad-
ventures, "of mood disadrous shances;
Of mofing accidents by food und field,
Of hairbread shdapes in der imminend deadly
breach;
Of being dooked by der insolent foe (der consha-
dable).

Bud vat vos der use? Dey vent drough all id uf
ofer und ofer again, year after year, season after
season, und dey don't profit anything by experience.
Dey go along und do just as dey please. Dey dink
dey'm all right, und dey know id, doo. Of vile all
dinked von vay dis vord vood be der unhealdidest,
unshibst biace dot cood be imagined. Shool vood
be Baradise to id. Efferding vood come to a
shdoodshill, und no von vood got along. Dere
vood be biendy shurches und no deadres, or all
deadres und no shurches, although dat's my bupic
obinion biadely obressed, dot der vas less
shurches, less briens und more deadres vord
vood be beider und hater vord vay. Effering
vood like dragedy, und der comedians vood hade
a vord dime of id making shes und carrying shos.
Of dey all preferred comedy vud a beasidly lot fun der
dragadians vood had hussling paggage, drifting
druck und handling pig iron. Dot's a goot ding for
der profession dot der bupic don't dink alike.
Adcors as a general ding don't dink, of day do dey
dink only of to-day, und vas sadisfied to led to-mor-
row cood care of idself. Dey vas like shildren
going to school—all dey care about vas der dime
school vas going to led ood. Dey vent to der deadre
ad der last minute, shkild into der dressing-room,
make-up, go on und vish for der dime for der last
curtain. Dey conside demsels mit

"Dwelf o'glock is got to come."
An actor vas a guriotidy shap.
Habby und careess nighd und day,
He shbends one half of all his time
Vishing der oder half away.

Ad nighd, of shaky in his lines,
He nefer frede or evey looks glum,
Bud says, as he his costume dons:
"Vell, dwelf o'glock is got to come."
Der heafy-man, in sombre shabe,
Mit black slouch-hat und borrowed plumes,
Valks, book in hand, bened der shdage,
Abard from din der dressing-room;
Der vaking-gent, in bold'rous dums,
Tells: "Who der doud is got der gum?"
Dot's lake, und I don't know a line.
Bud dwelf o'glock is got to come."

Der young man who says "Der dinner's serfed!"
Primful of shlang, dough shdill quite creen,
Says, durning der leading-man:
"Say, Cully, leds run drough our scene!"
Der old-man says: "Der moosic's in,
I dink I just nodd der doud."
I vish dis fearful biace vas drough—
Bud dwelf o'glock is got to come!"

Der moosic o'er, der ad is called,
Der tow-comedian quickly goes
To looking-glass, mit nervous hasie,
Und puds more red undid his nose;
Dey all shdand anxious ad der vings,
Mit herbreations sassy her hum,
Und all shdill solace in der vords:
"Vell, dwelf o'glock is got to come."

In all dis dere a moral is,
As you'll berecid ad vonce, no doup;
In fact, dere is in efferding
Of vud shdridge to found id out;
Vile dashing drough der world of cares
Ve to our voes shdood nefer succumb,
Bud vail drebared undil der last,
Gread dwelf o'glock dot's got to come."

Yes, indeed, dwelf o'glock is got to come und so
is vas basd 5, und of I vasn't home to dinner Mrs.
Cooty Goot vill be on der front shdood mit a
proom vailing to saw der vays "any files on me"
vell I gids der.

Hah! here vas our friend Alvin Joslin—Charles
L. Davis, mit a head light on his shird und
leetle finger dot vood made you sunshdrikt to look
ad him on a sunny day. Davis vas a shmarley feller.
He is der sooned hussler in der business, und can
vond his hand undid his firm any dime und brodvie
100,000 dollars. Davis vas a "Nopie of der Mysic
Shrine," und a Elk, doo.

We were all engaged in washing up, getting ready
to leave der theatre, when our evey-busy, bustling
manager with a cheery voice und a ringing laugh
announced to us dat a new member had just joined
der company.

"She's a goot 'un, too, and acoustics or no acous-
tics, she'll be heard in any place." "Who is she?"
"Where is she from?" und kindred oder questions
poured rapidly into der ears of der manager.

"Only an amateur, bud she's bound to make her
mark. She's got to go with us."
"Is she a good-looker?" asked our pretty walking-
gent.

"Can't tell—aint any judge of habbies," serenely
answered our head-and-front.
"A baby?" we chorused.
"Yes; a spick-and-span new one—not named yet,
bud it's first name vill be Fanchon. If I've got any-
thing to say about it, and I think I have, seeing as
how I'm a partner in the firm I concern it has
visited."

It was true. His wife had just been delivered of
der chubbist little bit of femininity dat ever vas
born behind der scenes. The company followed the
carriage containing der mother and child to der
hotel, and after all had a peep at der new member
she was finally established as a favorite in our com-
pany.

As time passed, and she began to lisp "mam-
ma" und "papa," her pretty infantile ways soon
endared her to all. But to none did she take so
great a fancy as to "Humble John," who was doing
our general utility und acting as the scapegoat for
der entire company. The people were all gids in
their business, bud in those days of itinerancy some-
one hade to be der butt of all der fun, und John,
humble though ambitious, became dat butt, as
well as a drudge for der gang. When business was
bad he was proclaimed der cause of it, all firmly
believing him to be a Jonah, and as often almost as
he was called Humble John, some vould preffix der
Jonah—Jonah Humble John—when addressing dat
unfortunate.

That young baby—called Fanchon by general de-
mand—knew Humble John as soon as she clapped eyes
on him, und vould be content when nestling in
his arms, pulling his hair or trying to trace a map
on his face with her tiny finger-nails. And der
angelic smile of content und adoration dat lit up
Humble's face changed his homeliness into come-
liness. He worshipped, idolized little Fanchon, und
was always, night und day, waiting for a chance to
"nurse baby."

It was tried only too soon.
We had been doing "The Streets of New York."
A great fire-scene was advertised, und Humble John
was working props, as well as doing a few doubles
in der piece. Underneath der stage of der old thea-
tre, or hall—dry as a tinder, from der seasoning of
age—was accumulated der debris of years.

No one of der company knows to this day how
der fire was started, bud as der curtain fell on der
fire-scene flames burst from all parts of der house,
und der smoke became thick und suffocating, driv-
ing all to der little back entrance to der stage, from
where they rushed pell-mell.

Recovering from der dazed condition der man-
ager's wife—who had forgotten till now dat she had
brought little Fanchon to der theatre, as his nurse
had been unwell dat day—realized dat her joy, her
pride, was even now perhaps being devoured by der
flames dat shot out from all parts of der burning
theatre.

"Fanchon! Fanchon!" she screamed, as she rushed
for der doorway.
Humble John dashed forward from der crowd
where he was standing. He placed himself in front
of der frantic woman, and, clasping her tightly by
der arms, asked excitedly:
"Where is she?"

"There, in my dressing-room in dat burning
building. O God! perhaps dead already!" und she
tried to break from his embrace.
Snatching her shawl from der shoulders, he pushed
her back in time to be received by her husband as
she was falling to der ground in a swoon. With lips
in prayer, he leaped up der few steps through
flame und smoke und entered der building.

On his hands und knees, he made his way across
der stage to der dressing-room, plucked der child
from its impromptu bed, und saturating der shawl
with water und wrapping der child in its woolen
folts, shdied on his journey back to its mother.
Now falling, now rising, now brushing from his
body und face der falling embers, he reached der
stage-entrance. With a shout of joy, he placed der
baby in its father's arms und fell—a blackened,
unrecognized mass—on der walk before der hun-
dreds of natives who had so eagerly watched his
return.

Gently they placed him on a litter und brought
him to der hotel. All dat mortal cood do was
done for him, bud he had inhaled der flame as he
made his way back with der precious load, und to
our eager inquiries as to what der result vould be,
der doctors only shook der heads, saying:
"Poor fellow, he can't live an hour."

It was too true. After an hour's unconsciousness
und untold suffering, reason resumed der sway, und
in pitiful tones he asked:
"Fanchon—is she safe?"
"Safe—and to you she owes her life," responded
Toughy. "I want to see your pardon, John, und
hope you'll forgive me for all my meanness."

"Freely," answered Humble. "Bud Fanchon, I
must see her. Oh! this fire! It's burning my heart
out!"
Fanchon was brought, bud she shrank from der
unrecognized John, minus hair, eyebrows und
moustache, until she heard his voice, when, with a
coo of delight, she spread out her little arms. He
partly rose from his bed, implanted one kiss on her
smiling lips, und, with a "Thank God!" sank back
to his final rest.

We cancelled our dates for dat week und, with
der aid of der citizens, gave him der largest funeral
ever held in dat Ohio town. A short time after-
wards we placed over his last resting-place a hand-
some shaft of granite, with this inscription: "John
Cross, humble, though brave," der words being sug-
gested by our comedian.

TWO PATHS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY "HEATH."

There were two lives together came—
The path of fair and bright;
Bud mistrust came between them,
And one's way was dark as night.

Their paths apart have wider grown,
And perhaps may never meet.
May one with roses e'er be strewn,
Bud thorns must pierce der other's feet.

One goeth forth to strive, alone,
Temptations to endure—
If their paths in life still run apart,
O Heaven! keep him pure!

And if their paths shall never meet—
Theirs of der thorn und rose—
Will't be her pleasure to pray for him,
As she her duty knows?

CHESS.

To Correspondents.
C. W. MACPARKER, Richmond.—It appears dat you
are right in der fact dat Cuban enigma. In answer to Black's
1. P to B 3, 2. Q to K 3 vill win. To this Herr Steinitz
says:
J. A. CARSON.—See solution given below.
I. D. J. S.—Trust you received a reminder.

"CHESS: ITS POETRY AND ITS PROSE," is der title of a
new book dat to be issued by der celebrated writer und
problemist, A. F. Mackenzie of Jamaica, W. I.

We learn from *The Field* dat der 25 prize offered by
F. H. Lewis for der most brilliant game in der Hamburg
Tourney has been awarded to Mr. Tanzenhaus for his
game vs. Prof. J. Berger.

SCOTTISH CHESS ASSOCIATION.—The *Glasgow Herald*
gives a very complete account of this national gathering
at "Edinboro Town." We condense. In der major tour-
ney there were twelve entries, D. K. Mills coming out
second, with three draws, eight victories—score,
9½; John Fraser led, 1 draw, 4 wins—8; Geo. B. Fraser,
1, 3½—7½; C. McKie, 2, 4½—7; D. Forsyth, 4, 2, 3½—6½;
P. Chambers, 3, 4½—5½; Sheriff, 5, 4½—5; der rest
were—P. Fyfe, with a score of 4½; Jas. Marshall und J.
Macfie, four each; D. M. Latta, 2½, und Mr. Pirrie, 2.
P. Fraser, led, und der prize of £500 was won by
der first prize with 5½ out of 7; W. Robertson second,
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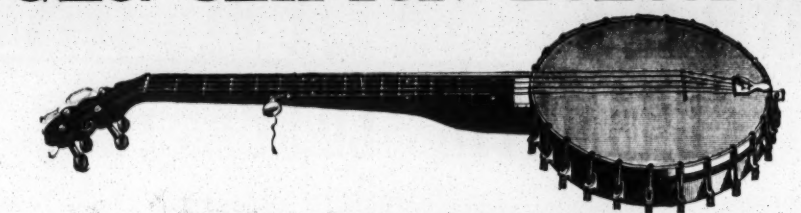
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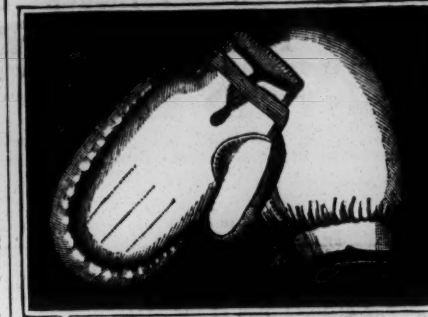
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